

ALLEGRO
Vivace.

(76 = ♩ .)

8

20

8^a loco.

ff

8^a loco.

esp.

30

30

legato

40

40

50

60

50

8^a... loco.

ff

8^a... 6^o... loco.

ff *p*

loco. 8^a... loco. 70 8^a...

ff

loco

p *f* *p* 80 esp.

legato.

90

100

con molto esp.

loco.

120

loco.

130 loco.

140

loco.

150

1172 II

loco.

420 loco.

430

loco.

440

loco.

448 Fine.

Musical score for the left page, measures 385-410. The score is written for piano and features complex rhythmic patterns, including triplets and sixteenth notes. The key signature is B-flat major. The score includes dynamic markings such as *ff*, *loco.*, *pp*, *cres.*, and *poco accel*. Measure numbers 390, 400, and 410 are indicated. The notation includes various articulations and slurs.

Musical score for the right page, measures 160-200. The score continues the musical piece with similar complex rhythmic patterns. The key signature remains B-flat major. Dynamic markings include *p*, *esp.*, *loco.*, *ff*, and *loco.*. Measure numbers 160, 170, 180, 190, and 200 are indicated. The notation includes various articulations and slurs.

210

p

espressivo.

cres_ cen _ do.

220

in Tempo.

p

ral_ _ len_ _ tan_ _ do.

230

cres_ cen _ do.

240

p

250

p

260

p

360

ral.

(144 = ♩)

Allegro moderato.

pp

370

fz

380

fz

390

fz

in Tempo.

320

First system of music on page 34. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. The music is in 2/4 time with a key signature of two flats.

330

Second system of music on page 34. Treble and bass staves. The music continues with various melodic and harmonic developments.

Third system of music on page 34. Treble and bass staves. The bass staff features a forte (*ff*) dynamic marking towards the end of the system.

340

Fourth system of music on page 34. Treble and bass staves. The music continues with a piano (*p*) dynamic marking in the treble staff.

in Tempo.

350

poco rit

Fifth system of music on page 34. Treble and bass staves. The system includes a *poco rit* (slightly ritardando) marking and a piano (*p*) dynamic marking. The music concludes with a final cadence.

First system of music on page 35. Treble and bass staves. The music continues from the previous page with a forte (*ff*) dynamic marking in the bass staff.

250

Ped.

8^a... loco.

Second system of music on page 35. Treble and bass staves. The system includes a *Ped.* (pedal) marking and an *8^a... loco.* (octave) marking. The music features rapid melodic passages.

cresc.

Third system of music on page 35. Treble and bass staves. The system includes a piano (*p*) dynamic marking and a *cresc.* (crescendo) marking. The music builds in intensity.

260

Fourth system of music on page 35. Treble and bass staves. The system includes a first ending bracket marked with a '1'.

8^a... loco.8^a... loco.8^a...

270

Fifth system of music on page 35. Treble and bass staves. The system includes multiple *8^a... loco.* markings and a first ending bracket marked with a '1'. The music is marked *ff* (fortissimo).

8^a...8^a...

Sixth system of music on page 35. Treble and bass staves. The system includes multiple *8^a...* markings and a first ending bracket marked with a '1'. The music is marked *ff* (fortissimo).

280
ff.
loco.
ff.
p
290
cres.
ff
Ped.
loco.
300
loco.
310
p
dolce.
p
Ped.
loco.
320
loco.
330
p

280
ff Ped.
* ff Ped.
fz
290
p
loco.
300
pp fz
loco.
310
loco.
315
loco.
ff
Ped.

Tempo primo.

8^a.....loco.8^a.....loco.

250

8^a.....loco.8^a.....loco.8^a.....loco.8^a.....loco.

260

8^a.....loco.8^a.....loco.

270

8^a.....loco.8^a.....loco.

340

350

360

370

320

ff

ff

8^a loco. 400

410

ff

p

8^a loco. 420

ff

p

espress:

430

tr

poco ral

pp Ped

210

p

220

poco a poco cres.

230

8^a loco.

ff

ff

240

245

long Silence.

160

p

170

p

con anima.

180

p

Con fuoco.

p

cres.

190

ff

loco.

cres.

200

ff

loco.

in Tempo

ff

440

8^a..... loco.

450

ff

8^a..... loco.

460

8^a..... loco.

ff

470

ff

(104 = ♩) Andante quasi Allegretto.

Marche Funèbre.

29 Juillet.

8^a..... loco.

p

8^a..... loco.

8^a..... loco.

8^a..... loco.

8^a..... loco.

90

loco.

p leggiero.

8^a... loco.

8^a..... loco. 100

8^a..... loco.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a grand staff format, with a treble and bass clef joined by a brace. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) at the beginning of each system. The piece is marked with various dynamics: *ff* (fortissimo) at measures 60 and 70, *p* (piano) at measure 80, *pp* (pianissimo) at measure 70, and *tr* (trill) at measure 90. The tempo or character is indicated by the number 60 at the top of the first system. The notation includes a variety of musical symbols: eighth and sixteenth notes, rests, and slurs. A key signature change to E-flat major (three flats) occurs at measure 100, marked by a double bar line and a new key signature. The piece concludes with a double bar line at the end of the sixth system.

This image shows a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings. The first system features a treble and bass staff with a key signature of two flats and a 2/4 time signature. The right hand has a series of eighth-note chords, while the left hand has a bass line. Dynamics include *ff* and *p*. The second system continues the piece with similar notation, including a *40* marking. The third system shows a change in the right hand's texture with more complex chordal structures. The fourth system includes a *60* marking and a *mf* dynamic. The fifth system ends with a *70* marking. The notation is clear and professional, typical of a published musical score.

[illegible]

This page of musical notation contains six systems of grand staves, each with a treble and bass clef. The music is written in a key signature of one flat (B-flat major or D minor). The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure numbers 182, 190, 200, 210, and 220 are indicated. The piece concludes with a double bar line and a key signature change to B-flat major.

230

Measures 230-239. The piece is in B-flat major (two flats). The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A piano (*pp*) dynamic marking is present at the beginning.

240

Measures 240-249. The right hand continues with chords and moving lines, and the left hand maintains the eighth-note accompaniment.

250

Measures 250-259. The right hand features a more active melodic line with some grace notes, while the left hand continues the accompaniment.

260

Measures 260-269. The right hand has a melodic line with a crescendo (*cres.*) and fortissimo (*ff*) section, followed by a pedal point (*Ped.*). The left hand continues the accompaniment.

270

Measures 270-279. The right hand features a fortissimo (*ff*) section with a piano (*p*) ending. The left hand continues the accompaniment.

280

Measures 280-289. The right hand has a fortissimo (*ff*) section with a piano (*p*) ending. The left hand continues the accompaniment.

25

230

Measures 230-239. The piece is in B-flat major (two flats). The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning.

240

Measures 240-249. The right hand continues with chords and moving lines, and the left hand maintains the eighth-note accompaniment.

250

Measures 250-259. The right hand features a more active melodic line with some grace notes, while the left hand continues the accompaniment.

260

Measures 260-269. The right hand has a melodic line with a crescendo (*cres.*) and fortissimo (*ff*) section, followed by a pedal point (*Ped.*). The left hand continues the accompaniment.

270

Measures 270-279. The right hand features a fortissimo (*ff*) section with a piano (*p*) ending. The left hand continues the accompaniment.

280

Measures 280-289. The right hand has a fortissimo (*ff*) section with a piano (*p*) ending. The left hand continues the accompaniment.

290

Measures 290-299. The right hand features a fortissimo (*ff*) section with a piano (*p*) ending. The left hand continues the accompaniment.

300

D.C.

150

ff

160

ff

170

ff

180

p

190

marcato.

200

loco.

210

ff

220

p

5 2 1 5 2 1 5 2 1

2

2

290

ff

pp

300

ff

tr

310

tr

320

pp

330

1473. II.

340

350

legato.

360

6

6

2

pp

380

pp

90

100

loco.

Violon.

110

120

130

140

1473 II.

(160 = ♩.) più Presto.

Trio.

ff p marcato. loco. ff p legato. ff p

10 20 30 40 50 60 70 80

(132 = ♩) Presto.

Menuet.

ff p marcato. loco. ff p legato. ff p

10 20 30 40 50

Musical score for page 20, measures 1-130. The score is written for piano and features complex rhythmic patterns, including triplets and sixteenth notes. The tempo is marked "in Tempo." and the dynamics range from *p* (piano) to *ff* (fortissimo). The key signature is one flat (B-flat). The score includes various markings such as "loco.", "8^a", "60", "70", "80", "90", "100", "110", "120", "130", and "molto ral.". The piece concludes with a double bar line and a repeat sign.

Musical score for page 21, measures 1-210. The score continues from page 20 and features complex rhythmic patterns, including triplets and sixteenth notes. The tempo is marked "in Tempo." and the dynamics range from *p* (piano) to *ff* (fortissimo). The key signature is one flat (B-flat). The score includes various markings such as "loco.", "8^a", "140", "150", "160", "170", "180", "190", "200", "210", and "molto ral.". The piece concludes with a double bar line and a repeat sign.

AbacoAlquenAmbrosioArenskyAsplmayerAulinBargielBarnekowBarnettBazziniBendlBennettBergerBertiniBischoffBlancBlumenthalBoelyBoisdeffreBrambach
 uLiebeskindLindbladLindpaintnerLitolfLuiginiLuxMacanMacfarrenMallingMannsMaysederMicaMoliqueMojaMoniuszkoNachezNaprawnikNaumannNormy
 BreeBruniBurgerBuonamicCarraefocherubiniChavillandChydolcoleridgeTaylorCrémontCuiDarDavidDavidovDessoffDittersdorffDobrzynskiDontDortzauerDroeseElliottErnstFascaFetisFibichFinkFuchsGadeGanzelGernheim
 NovacekOlanderOnslowOrlandoOuseleyParryPerglerPerrinPeyelPissingerPfitzingerProustPuchatRaffRaimondRehbaumReinigerReineckeReissigerReussReinbergerRichterRiemannKieslinskyKorsakovKodekKomborgKoschninKubitsky
 erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurlstoneHüttenbrennerJadassohnJonsoJensenJentschJerabekKielKirchnerKlughardtKopylovKörteKreihKretschmannKreutzerKrommerKrugKudelskiKuhlaulochnerLeeLek
 erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurlstoneHüttenbrennerJadassohnJonsoJensenJentschJerabekKielKirchnerKlughardtKopylovKörteKreihKretschmannKreutzerKrommerKrugKudelskiKuhlaulochnerLeeLek
 erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurlstoneHüttenbrennerJadassohnJonsoJensenJentschJerabekKielKirchnerKlughardtKopylovKörteKreihKretschmannKreutzerKrommerKrugKudelskiKuhlaulochnerLeeLek

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U.K.
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(Prices current 2007)

H. BERTINI 3^{re} Op. 85. VIOLINO PRIMO. 4

Allegro vivace.

1475. H.

Marche funebre. *Andante quasi allegro*
29. Juillet.

1475. H.

This page of musical notation is for a violin and piano piece, likely from a 19th-century repertoire. The score is written for two staves, with the violin part on the upper staff and the piano accompaniment on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

The notation includes various musical elements:

- Tempo and Performance Instructions:** The piece begins with a tempo marking of "Tempo 1." and later changes to "Allegro moderato." and "Fine." at the end.
- Dynamics:** The score uses a wide range of dynamic markings, including *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), *cres.* (crescendo), and *decres.* (decrescendo).
- Articulation and Bowing:** The violin part features various articulations such as *pizz.* (pizzicato), *arco.* (arco), *fz.* (forzando), and *staccato.* (staccato). Bowing techniques like *pizz. 1*, *pizz. 2*, and *arco.* are also indicated.
- Tempo Changes:** The tempo changes from "Tempo 1." to "Allegro moderato." and finally to "Fine." at the end of the piece.
- Rehearsal Marks:** The score includes rehearsal marks numbered 243, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, and 440.
- Ornamentation:** The score includes various ornaments, such as mordents and grace notes, which are often used to add decorative flourishes to the melody.

The overall structure of the piece is characterized by a mix of melodic lines in the violin and harmonic support in the piano, with a focus on dynamic contrast and rhythmic variety.

FINALE. Presto.

1 piz: 1 piz: 2 arco. 10 piz: 1 piz: 2 arco.

20 ff pp ff

30 p ff pp ff

40 pp ff

50

fz 1 piz: 60 arco. 70 ff

1 piz: 1 piz: 2 arco. 80 piz: 1 2 arco. p solo

90

100 ff 110 ff

120 ff ral: 130 p

140 150 4 solo f 160

170 180 1

190 ff 200 ff

210 220 1 cres.

230 pp 240 4 2 1

ff

60 2

70 ff 80 p

90 ff 100 110 p

120 ff 130 ff

140 pp 150 2 (162) 16 180 2 190

200 210 220 p 230 240 5

250 260 270 piz: arco. p ff

280 mf 290 ff

300 310 320 330

340 350 360 370 380 390

p pp

MENUET. Presto.

1473. H.

1473. H.

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(Prices current 2007)

VIOLINO SECONDO.

2^a SEXTUOR.

1

h. BERTINI 4^{ta} Op. 85.

Allegro vivace.

Marche funèbre.
29 Juillet.

Andante quasi allegretto.

10

26

1

5 23

1

4 35

pizz. arco. Sc

p

p

ff

mf

1473. H.

H. BERTINI J^{re} Od. 85 2^e SECTION

1475. H.

This image shows a page of musical notation for a piano piece. The notation is written on ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamic markings are prominent throughout, including fortissimo (ff), pianissimo (pp), piano (p), forte (f), mezzo-forte (mf), and piano molto (piz). Performance instructions such as 'dim.' (diminuendo), 'cres.' (crescendo), 'arco.' (arco), and 'sordine.' (sordine) are also present. The score includes various musical symbols like accents, phrasing slurs, and repeat signs. The page is numbered with measures 1 through 360, with some measures grouped together (e.g., 1-5, 6-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 227-228, 229-230, 231-232, 233-234, 235-236, 237-238, 239-240, 241-242, 243-244, 245-246, 247-248, 249-250, 251-252, 253-254, 255-256, 257-258, 259-260, 261-262, 263-264, 265-266, 267-268, 269-270, 271-272, 273-274, 275-276, 277-278, 279-280, 281-282, 283-284, 285-286, 287-288, 289-290, 291-292, 293-294, 295-296, 297-298, 299-300, 301-302, 303-304, 305-306, 307-308, 309-310, 311-312, 313-314, 315-316, 317-318, 319-320, 321-322, 323-324, 325-326, 327-328, 329-330, 331-332, 333-334, 335-336, 337-338, 339-340, 341-342, 343-344, 345-346, 347-348, 349-350, 351-352, 353-354, 355-356, 357-358, 359-360). The notation is dense and detailed, typical of a professional musical score.

Menuet. Presto. *rallent.* *in tempo.* *molto*

*Reparat
utrum
in fine*

Trio. *fin. 200*

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Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
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(Prices current 2007)

H. BERTINI 1^{re} Op. 85. ALTO 2^e SESTUOR.

Allegro vivace.

2 solo. 2 6 2 70. 2 40 40 50 60 70 5 piz. 80 colare 90 2 solo. 2 110 120 130 140 150 160 170 2 2 2 180 190 200 210 solo. 210 7 ral: in tempo. 240 250 260 270 280

Marche funèbre.

29. Juillet.

1473. H.

H. BERTINI Jue Op. 85. 2^e SEXTUOR.

1473. H.

Chez H. LEMOINE, Rue de l'Échelle N^o 9.

ALTO.

70

ff *pp* *l2 p*

80 3 90 100 110 12

p *ff* *ff* *pp*

120 130 140 150

p *ff* *pp* *ff*

160 170 180 190 200

pp *ff* *ff* *ff* *ff*

210 220 230 240 250

p *cres.* *dim:* *p* *p* *p*

260 270 280 290 300

f *p* *ff* *p* *ff* *p* *ff*

310 320 330 340 350 360

p *ff* *ff* *p* *p* *p*

360 *sordine.*

370 380 390 400 410 420

p *ff* *ff* *p* *p* *p*

430 440 450 460 470 480

p *ff* *ff* *p* *p* *p*

490 500 510 520 530 540

p *ff* *ff* *p* *p* *p*

550 560 570 580 590 600

p *ff* *ff* *p* *p* *p*

610 620 630 640 650 660

p *ff* *ff* *p* *p* *p*

670 680 690 700 710 720

p *ff* *ff* *p* *p* *p*

730 740 750 760 770 780

p *ff* *ff* *p* *p* *p*

790 800 810 820 830 840

p *ff* *ff* *p* *p* *p*

850 860 870 880 890 900

p *ff* *ff* *p* *p* *p*

910 920 930 940 950 960

p *ff* *ff* *p* *p* *p*

970 980 990 1000 1010 1020

p *ff* *ff* *p* *p* *p*

1030 1040 1050 1060 1070 1080

p *ff* *ff* *p* *p* *p*

1090 1100 1110 1120 1130 1140

p *ff* *ff* *p* *p* *p*

1150 1160 1170 1180 1190 1200

p *ff* *ff* *p* *p* *p*

1210 1220 1230 1240 1250 1260

p *ff* *ff* *p* *p* *p*

1270 1280 1290 1300 1310 1320

p *ff* *ff* *p* *p* *p*

1330 1340 1350 1360 1370 1380

p *ff* *ff* *p* *p* *p*

1390 1400 1410 1420 1430 1440

p *ff* *ff* *p* *p* *p*

1450 1460 1470 1480 1490 1500

p *ff* *ff* *p* *p* *p*

1510 1520 1530 1540 1550 1560

p *ff* *ff* *p* *p* *p*

1570 1580 1590 1600 1610 1620

p *ff* *ff* *p* *p* *p*

1630 1640 1650 1660 1670 1680

p *ff* *ff* *p* *p* *p*

1690 1700 1710 1720 1730 1740

p *ff* *ff* *p* *p* *p*

1750 1760 1770 1780 1790 1800

p *ff* *ff* *p* *p* *p*

1810 1820 1830 1840 1850 1860

p *ff* *ff* *p* *p* *p*

1870 1880 1890 1900 1910 1920

p *ff* *ff* *p* *p* *p*

1930 1940 1950 1960 1970 1980

p *ff* *ff* *p* *p* *p*

1990 2000 2010 2020 2030 2040

p *ff* *ff* *p* *p* *p*

2050 2060 2070 2080 2090 2100

p *ff* *ff* *p* *p* *p*

2110 2120 2130 2140 2150 2160

p *ff* *ff* *p* *p* *p*

2170 2180 2190 2200 2210 2220

p *ff* *ff* *p* *p* *p*

2230 2240 2250 2260 2270 2280

p *ff* *ff* *p* *p* *p*

2290 2300 2310 2320 2330 2340

p *ff* *ff* *p* *p* *p*

2350 2360 2370 2380 2390 2400

p *ff* *ff* *p* *p* *p*

2410 2420 2430 2440 2450 2460

p *ff* *ff* *p* *p* *p*

2470 2480 2490 2500 2510 2520

p *ff* *ff* *p* *p* *p*

2530 2540 2550 2560 2570 2580

p *ff* *ff* *p* *p* *p*

2590 2600 2610 2620 2630 2640

p *ff* *ff* *p* *p* *p*

2650 2660 2670 2680 2690 2700

p *ff* *ff* *p* *p* *p*

2710 2720 2730 2740 2750 2760

p *ff* *ff* *p* *p* *p*

2770 2780 2790 2800 2810 2820

p *ff* *ff* *p* *p* *p*

2830 2840 2850 2860 2870 2880

p *ff* *ff* *p* *p* *p*

2890 2900 2910 2920 2930 2940

p *ff* *ff* *p* *p* *p*

2950 2960 2970 2980 2990 3000

p *ff* *ff* *p* *p* *p*

3010 3020 3030 3040 3050 3060

p *ff* *ff* *p* *p* *p*

3070 3080 3090 3100 3110 3120

p *ff* *ff* *p* *p* *p*

3130 3140 3150 3160 3170 3180

p *ff* *ff* *p* *p* *p*

MENUET. Presto. 8 10 rallent. in tempo. 8

50 molto ral: in tempo. 40 3

50 3 5 3 61 70

80

90 molto ral: 100 in tempo. 11

120 2 120

130 140

150 150

177 190

200 fin. 210

TRIO. 10 2

20 2 30 2 5 41

ff

Repost with
out in piano

1 2 3 4 5 50 1 2 3 4 60 5

ff fz pp

100 120 solo. 140 150

160

180 190

200 210 3

220 1 2 3 4 230

240 250

260 270 1 2 3 4 280

290 300 310 320 330 340 350 360 370 380 390 400 410 420 430 440 450 460 470 480 490 500

ff fz pp

ff

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 Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943
 e-mail: caroline_willem@hotmail.com

Sweden
 John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
 Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.
 Meriel Ennik, 1901 Golden Rain Road #1, Walnut Creek, CA 94595-2180
 Phone: 1-925-287-9550 e-mail: mertonusa@yahoo.com

U.K.
 Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
 e-mail: mertonmusic@argonet.co.uk

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e-mail: hicksatmerton@hotmail.com

Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch
Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6'''', 1071 ZA Amsterdam Phone: 020 6737943
e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 1901 Golden Rain Road #1, Walnut Creek, CA 94595-2180
Phone: 1-925-287-9550 e-mail: mertonusa@yahoo.com

U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
e-mail: mertonmusic@argonet.co.uk

(Prices current 2007)

VIOLONCELLO & DOUBLEBASS



MERTON MUSIC

8 Wilton Grove, London SW19 3QX
Phone/Fax: 020 8540 2708
e-mail: mertonmusic@argonet.co.uk

No. 6704

VIOLONCELLO.
Allegro vivace.
CONTRA-BASSO.

This musical score is for the Violoncello and Contrabasso parts of a piece in 3/4 time, marked 'Allegro vivace'. The key signature has two flats (B-flat and E-flat). The score consists of 160 measures, organized into eight systems of two staves each. The Violoncello part is written on the upper staff of each system, and the Contrabasso part is on the lower staff. The music features a variety of dynamics, including fortissimo (ff), piano (p), and pianissimo (pp), as well as crescendos and decrescendos. There are also markings for 'pizzicato' (piz:) and 'arco' (arco.). The tempo is indicated by the 'Allegro vivace' marking. The score includes many slurs, ties, and fingerings, indicating a technically demanding piece. The bottom of the page is marked '1475. H.'.

320 *p* 330 *pp* 1 *piz:* *ff* arco. *p* 340

piz: *p* 350 360 *pp* 366 *piz:*

2 3 4 5 6 7 8 9 10 11 12 15

14 380 15 16 *ff* arco. *ff* 390 *pp*

cres. *pp* poco accelerando.. *ff* *cres.* 400 *ff*

410 2 *ff* *p* *staccato.*

420

430 2 *ff* 440 *ff* *Fine.*

p 170 *ff* 180 *ff*

190 *ff*

200 *ff* 210 *p* *esp.* 220 *ral. in tempo.* 230 *ff* *solo.*

240 *p* *ff*

250 *p* *cres.* *cen - do* *ff*

270 *ff*

280 *ff* *solo.* *p* 290 *ff*

cres. *cen - do* *ff* 300 *ff*

1475. H.

1 piz: arco. 310 320 330 piz: arco. 340 350 ff p 370 p arco. pp 380 390 ff 400 esp: 410 piz: 420 p 430 p 440 in tempo. rall. in tempo. ff

5 p 150 solo. 160 170 p 180 200 ff piz: pp arco. 210 pp 220 cres. 230 ff 240 piz: 250 arco. piz: 260 arco. p 270 ff p 280 ff 290 300 piz: arco. 310 320 330 340

Presto.

FINALE

1 piz: 1 piz: 2 arco. piz: 1 piz: 2 arco. 1

20 ff pp ff p 30

40 ff pp ff 49

50 p p 60 arco. ff

70 p piz: 1 piz: 2 arco. piz: 1 piz: 2 arco. pp

90 piz: solo. piz: p piz: 100

110 ff ff

130 pp

140

450

460 ff

470

Andante quasi allegretto.

Marche Funèbre

29 Juillet. pp

10

30 fz fz 3 4 5 6 7 8 9 10 11 12 40 arco. ff

50 p piz: ff arco. piz:

60 p p 70 pp

80 3

pp ff

pp

100 110

pizz.

arco.

pp

130

ff

arco.

pp

140

pp

150

ff

170

pp

190

p

arco.

200

pp

crescen. do - dim.

220

pp

p ff pp ff p ff pp ff p ff

60 70

80 90

100

110

120

130

140

150

170

200

fin.

ff pp p 180 p 190

p 200 ff 210

p 220 p 230 240

ff 250 p 260 piz: ff arco piz:

arco. p 280 pp 290 ff Segue

Minuet. 8 rall: 8 in tempo. molto ral: 4

Minuet. 8 p 10 rall: 8 in tempo. molto ral: 4 ff

ff 40 ff p 50 ff p 1475. H..

p 220 240 p

p piz: 260 piz: 260 arco. ff

p piz: 270 ff arco. piz: ff arco. 280

p 290 ff 290 pp piz:

arco. pp solo sordine marcato 310 ff

p 320 p 330 p

p 340 350 360 solo esp: dolento. pp 381

1475. H..

PRESTO. *rall: rall: 8 in tempo. molto ral: 4*

ENUE. *8 p. 10 8 p. 30 molto ral in tempo.*

p rall:

ff 40 ff p 50 ff p 60 ff pp

ff p ff pp 70 ff p 80 p

ff 90 p 100 in tempo. molto ral: 44

ff p 120 p piz:

130 pp 140 cres. col arco. cres.

177 p 7

190 ff 200

Repeat written out in piano

TRIO

ff ff pp

p p 10 p 20 3 4 5 6 7

pp

pp

ff p 50 pp

pp 60 5

100 p piz: piz: 110

arco. 120 5

130 140 150 ff arco. 150

1 2 3 4 5 6 7

fz fz 160 7

1475 H..

VIOLONCELLO.
Allegro vivace.
CONTRA-BASSO.

ff p p p ff ff ff p

p p p p f f

ff ff p piz:

piz: ff arco. 70 piz: 80 piz:

1 piz: 2 arco. 1 piz: 1 piz: 90 piz: 1 piz: 100 pp arco.

p 110 p ff p 120

ff p p piz: 130 piz: piz:

arco. piz: 140 ff 150 ff 160

ff arco. 1475. H.

320 *p* 3 *p* 330 *pp* 1 *pizz.* *ff* arco. *p* 340 *ff*

poco rit. - - - in tempo. rit. - - - All. moderato.

pizz. *p* 350 360 *pp* 366 *pizz.*

2 3 4 370 5 6 7 8 9 10 11 12 13

14 380 15 16 *ff* arco. *ff* 390 *pp*

cres. *pp* poco accelerando. *ff* *cres.* 400 *ff*

staccato. 410 *ff* *p*

420

430 440 *ff* 448 *Fine.*

p 170 *p* 180 *ff*

190 *ff*

200 *ff* 210 *p* 220 *esp.* 230 *p* 240 *ff*

250 *p* *cres.* *cen* *do* 260 *ff*

270 *ff*

280 *ff* *solo.* 290 *p*

cres. *cen* *do* 300 *ff*

cres. *cen* *do* *ff* 1475. H.

Violoncello and Contrabasso score, measures 310-440. The score is written for two staves (Violoncello and Contrabasso) in a single system. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various dynamics (p, ff, pp, piz., arco.) and articulations (accents, slurs). Measure numbers 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, and 440 are indicated. The piece concludes with a 'rall.' (rallentando) marking and a final 'ff' (fortissimo) dynamic.

Continuation of the Violoncello and Contrabasso score, measures 440-570. The score continues on two staves in the same key signature and time signature. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from p (piano) to ff (fortissimo). Specific markings include 'solo.', 'piz.', 'arco.', 'cres.' (crescendo), and 'Tempo 4/4'. Measure numbers 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, and 570 are indicated. The score ends with a final measure marked with a '4'.

Presto.

FINALE

90

pp

100

110

arco.

120

pp

130

ff

arco.

pp

piz:

140

pp

Priere. solo esp

Religioso. Majeur.

150

160

180

piz:

190

arco.

200

pp

crescen do - - dim:

210

pp

crescen do - - dim:

220

pp

60

pp

70

80

90

ff

molto ral:

100

in tempo.

110

120

130

piz:

140

cres.

col arco

150

170

190

ff

200

fin.

Reheat written out in piano

THE SWAN
Charles-Valentin Alkan
Op. 39, No. 12

Allegretto

ff pp p 180 p 190

5 4 5 6 7 8 9 2 P 2 2 2 3

200 ff 210

p 220 p 230 240

2 fz p 4 2 4 piz: 1 1

250 260 piz: 2 4 p 1 1

ff p ff arco piz:

1 2 arco. 2 2 2 2 2 2 2 1 1

p 280 pp 290 ff 300

arco p 2 1 1

Segue

Menuet:

8 rall: 8 in tempo. molto ral: 4

Menuet. *p* 10 *p* 30 *ff* in tempo.

8 8 4

rall: molto ral: 4

40
ff

ff

p

50
ff

p

ff

p

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in bass clef and B-flat major (two flats). The key signature is B-flat major, and the time signature is 3/4. The music is in common time, with a tempo marking of "240" (likely 240 beats per minute). The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The lyrics "The Rose Tree" are written below the staves, with the words "The Rose Tree" appearing at the beginning and "The Rose Tree" appearing at the end. The score is a single system, with the music continuing on the next page.

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff continues the melody from the first system, featuring a series of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Dynamic markings include *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). A *2nd* ending bracket is shown above the final measures of the system. The piece concludes with a *pizz.* (pizzicato) marking and a final chord.

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The score includes dynamic markings such as *p* (piano) and *f* (forte), and tempo markings like 320 and 330. The piece concludes with a final chord in the treble staff.

360

381

Repeat written
out in pidna

This page of musical notation contains eight systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various dynamics such as *pp* (pianissimo), *p* (piano), *ff* (fortissimo), *fz* (forzando), and *arco.* (arco). Fingerings are indicated by numbers 1 through 5. Articulations like accents and slurs are used throughout. The piece concludes with a double bar line and the tempo marking 'Allegro'.

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Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

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Caroline Bouwman, Hobbemastraat 6'''', 1071 ZA Amsterdam Phone: 020 6737943
e-mail: caroline_willem@hotmail.com

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John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
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